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LETITIA STREET STUDIOS

LETITIA STREET STUDIOS
DECEMBER 1998 - DECEMBER 2004

PLIMSOLL GALLERY AUGUST 20 - SEPTEMBER 11 2005
Plimsoll Gallery, Tasmanian School of Art,
Centre for the Arts, Hunter Street, Hobart

JANE BARLOW, BEN BOOTH, MATT CALVERT,
STEVEN CARSON, CELESTE CHANDLER, SHELLEY
CHICK, SIMON CUTHBERT, AMANDA
DAVIES, ANDREW DEWHURST, GERRARD DIXON,
KATHRYN FALUDI BALL, NEIL HADDON,
ANTHONY JOHNSON, EMILY JONES, MEGAN
KEATING, COLIN LANGRIDGE, LARISSA LINNELL,
ANNE MORRISON, ROSEMARY O'ROURKE, KIM
PORTLOCK, SALLY REES, TROY RUFFLES, MICHAEL
SCHLITZ, ROD STENNARD, JANE STEWART,
JOHN VELLA, RICHARD WASTELL, KIT WISE.

FOREWORD

Last year the Plimsoll Gallery Committee decided to focus on artist driven initiatives within the 2005 Program. This survey of the recently defunct Letitia Street Studios was always intended to be a companion project to the exhibition *A Portable Model Of* featuring a cross section of work from BUS - a Melbourne based artist run space, presented earlier this year. By presenting work from each of these collectives and publishing accompanying catalogues, the aim was to provide valuable insight into self-initiated and proactive strategies being developed by emerging artists today.

As I wrote in the BUS catalogue 'Life for an emerging artist beyond art school isn't easy' and Hobart over the last twenty five years has produced some notable collaborative initiatives to assist in this transition. First Chameleon and then Letitia Street both supplemented artists' workspaces with an exhibition space. In turn the artists associated with Letitia Street had a substantial impact upon the exhibition program of CAST Gallery (which evolved out of Chameleon); there were shared motivations and ambitions to establish careers and make a mark - at arms length from the Art School.

The Plimsoll Gallery Committee has worked closely with CAST over the last fifteen years and this project has become a formal partnership. We thank the Board of CAST and Michael Edwards for their enthusiastic support and commitment to the project.

All the artists have made a successful transition from Art School - their continued practice is testament to that. They are to be congratulated for their individual determination and collective dynamism.

Paul Zika

Chair, Plimsoll Gallery Committee

Tasmanian School of Art

University of Tasmania

A POTTED HISTORY

On Letitia Street stands the old Hobart High School, a collection of 1940s Post-Deco, freestanding masonry structures with the usual ex-Education Department inventory of classrooms, stores and toilets. Set against a climbing backdrop of gum trees and casuarinas on the Queen's Domain with the Brooker Highway barrelling alongside its footings, the outlook from the decommissioned buildings across Hobart's inner suburbs is constantly subject to shifting reflection under the city's broody sentinel, Mt Wellington. Belying its stately institutional presence, the former seat of learning had come to house an *ad hoc* mixture of landlord (a funeral parlour) and tenants: Christian Assembly, a private art school, a spiritualist centre, a temporary Mosque and, according to rumour, probably ASIO. Former tenant, Steven Carson was drawn to comment that in the context of this curious mix, the pursuit of a career in contemporary art was made to seem 'completely normal'.

For six years until the end of 2004, Letitia Street Studios occupied the former science laboratories on the second floor, a provenance not lost on the resident artists, where the material environment signalled a residual promise of inquiry, experimentation and by implication, creativity. These studios quickly became known as a centre for art production and activities generated by younger artists in Tasmania. Actively self-promotional, they were quick to gain advantages from key events, with open studio days (Tasmanian Living Artists' Week,

the Australian Council of University Art and Design Schools' Hobart meeting) and so on. Work presentations for visiting curators were conducted regularly, and occasional social and fundraising activities (*Buffalo*, 2000) directed at local community involvement were organised. Similarly, *LSSp* (Letitia Street Studio Space), a small project exhibition space for the presentation of site specific work was set up in an unused storeroom during 2001. Various members, along with other artists, also founded *Inflight* gallery, which was first housed in a larger classroom above the studios. *Inflight* soon attracted Australia Council funds to support Artist-Run-Initiatives and relocated its exhibition program at a more accessible venue in North Hobart. Speaking about local history, the gallerist Dick Bett identified the valuable contribution made by collective artists' studios. He observed that whereas Bett Gallery had been grounded on a stable of artists from the former Chameleon studios in the old Blundstone building (Raymond Arnold, David Keeling, Barbie Kjar, Anne MacDonald, John Neeson and Helen Wright), it was artists from Letitia Street Studios (Matt Calvert, Neil Haddon, Meg Keating, John Vella and Kit Wise) who underscored the recent establishment of Criterion Gallery, in 2004.

Where we currently endow the term 'Letitia Street' with our knowledge of the particular site and the individuals it comprised, eventually it may come to identify a period, as it was also a product of its time. From the mid 1990s a new layer of expectation had entered the collective conversations of younger Hobart artists as they increasingly turned their attention to achievable opportunities outside Tasmania and Australia. One regular meeting place, Thursday night drinks at T42 (initiated by postgraduate students and staff loosely attached to

the painting department at the Art School), encouraged the ideas and projects of various individuals and collegial groups. A regular at these soirees, painting lecturer Peter Hill, was key to the outward shift of aspirations – simply and effectively through the dissemination of information and provision of links with artists and opportunities elsewhere. In 1994 Matt Calvert was awarded a prized Anne and Gordon Samstag International Visual Art Scholarship (followed by Megan Walch in 1995, Julie Gough in 1997, Matt Warren in 1999 and Troy Ruffels in 2000) and over the period a number of successful Elizabeth Greenshields Foundation Scholarships (Canada) and Rimbun Dahan Residences (Malaysia) were secured, along with increased project support for emerging artists through the Visual Art/Crafts Board of the Australia Council. Fuelled by a notable increase in successful awards, scholarships and funding applications in the national and international arenas, and bolstered by a new mantra – that art from the ‘periphery’ was now viable, younger artists went off to flirt successfully with international networks established through overseas residences and exchange programs, as well as through reciprocal programs such as the Scottish Artist Exchange Program.

Letitia Street Studios’ rental lease commenced on Monday, 14 December 1998. The agreement was signed by Matt Calvert on behalf of Rod Stennard, Larissa Linnell, Neil Haddon, Richard Wastell and Jane Stewart, and cited Steven Carson, Emily Jones and Jane Barlow as ‘the other artists’. Stennard and Linnell had identified the site a few years earlier and had made a number of failed approaches (connected to high rental costs), but with persistence, the co-option of Calvert, a reduced rental and an arrangement to undertake some internal renovations, an

agreement was struck: initially \$8,400 per annum and no artwork was to be hung in either the stairwells or the studio windows. Barely had the artists cleaned-up the space and constructed internal studio partitions when, after the serendipitous fallout of another project, came an opportunity for a group exhibition at CAST Gallery; *Cache – Artists' work from the Letitia Street Studios* went on display in July 1999. In a remarkably short period, and following interest generated from the wide distribution of the striking metallic blue *Cache* exhibition catalogue, the brand 'Letitia Street' had some national presence. The Studios were soon to be written into the itineraries of visiting arts professionals, ranging across Artbank representatives to curators, including the Biennale of Sydney's Isobel Carlos.

The abiding strength of the Letitia Street Studios was the maintenance of this strong profile coupled with the informal collective of artists that sustained it. Letitia Street was independent from funding support and artists had to 'pay their way'. Decisions were made by committee and usually in the best of humour. Individuals were responsible for finding replacement tenants, and if studio members didn't agree with the recommendation it was then up to them to fill the vacancy. It was the overriding characteristics of individual members aligned to a determination to develop and establish a professional practice that drove the enterprise. Mutual aims made the group sound and they were underscored by common levels of respect, trust, generosity and to a lesser degree, friendship. In all, 30 artists rented space and worked from the studios over the six years. Only Matt Calvert and Neil Haddon were resident across the entire period.

For individual members however, Letitia Street was usually a place where they went to make artwork and to be professional artists: a place of focus and of experimentation and reflection, of deadlines for exhibitions as well as for applications, to document their work and be an address to receive their mail. Occasionally, it was also a short-term place to live, or a storeroom or an office. When asked about their time there, invariably what they most frequently described was the interaction with other resident artists. Across the period, indeed at different times across the day and into the night, different artists talked. Their conversations ranged from informal working critiques, across gossip and information exchange on materials and opportunities, to the specifics of particular application criteria. While most of this exchange was grounded in prosaic, day-to-day banter, underpinning this was the operation of a mutual support system – the recognition and reiteration of shared aims and experience. Inevitably these artists often were competing for the same opportunities and were, to a lesser degree, in an imaginary contest to establish their careers. Acknowledged generally, this essentially private strategy was usually harnessed to positive effect and, of itself, makes evident the strongly supportive culture within the studios; more than one artist laughed while describing the dilemma they experienced in assisting others to complete funding applications after finishing their own.

For many artists seeking studio accommodation in Hobart, Letitia Street was rumoured to be 'a closed shop' or a 'boys' club', the inference of exclusion was never far away. For younger artists and recent graduates, such as Marcus Prince, acceptance into Letitia Street Studios was a badge of honour, an entrée into professional studio

practice based loosely around an idea of the 'atelier' tradition, or it offered a kind of apprenticeship in being a professional artist - as one was offered, a finishing school. Yet for more established artists relocated from elsewhere (Neil Haddon, UK/Spain; Steven Carson, QLD; Kit Wise UK/Rome), the perceived hierarchies within the studios were much more horizontal and fluid: a group of artists coinciding at a particular moment in time; collaborators who shared an affirming companionship, along with their utes, their tripods and lights. With this also came a proximity to others whose work provided a comparable context in which to think about their own work. For some artists, as their careers became more established and hectic, their focus returned to the studio as being primarily a site of production while, conversely, for others Letitia Street was as much about being in that particular place in the world and at that time.

The Studio's time was over by the end of 2004, a predictable pattern repeated with other clever artist-run-spaces. Invisible economic forces and insecure leaseholds had conspired to make another initiative necessary in another place and at another time.

Michael Edwards

IN 1999

'Come back to the studio'. It's muttered late into the night, rustling me out of sleep. Beer has sunk deep into the carpet. The room is stale with smoke. Hazed dancers side-step aimlessly.

The rooftop door is never locked. It takes a nudge, and my footsteps echo on the cement stairs. The night air is filled with past students jostling, chattering, laughing. Although these imagined sounds have floated from another time, they remain intrinsic to this building in its state school austerity of red brick, sash windows, and warren-like corridors that divide into large linoleum-ed classrooms. With palms against the wall, I feel the way down towards the first floor. On the landing, a street lamp shrouds the magazine rack, revealing yesterday's headlines - 'the everyday'. Signs of Life. Arkley dead. Macgregor. Swallow. Pinned to the wall are details about the next studio meeting, a list of who owes how much rent, the '99 Samstag poster, and a 'studio for lease' ad.

Each corner, surface and shadow of this space is sharply familiar, its map having remained with me since leaving the studio for another city. My time here was concentrated and the work was methodical, demanding long hours. Having moved in after graduating from art school, I had become immersed into the structure a group workspace provided, while the knowledge that others were watching kept me working, eager for responses.

The studio door opens by swiping a credit card between the latch and frame. There's comfort in the smells of fresh plaster, dust, silicon, paint, toasted cheese, and forgotten coffee. Eight individual studio compartments are roughly constructed inside three old science laboratories, interrupted in places by a makeshift kitchen and precariously stacked piles of stretchers, paintings, sculptures, and the sort of junk that accumulates in a share house. Air's *Moon Safari* plays softly, repetitively, from the cassette player in the corner.

Each artist's space is clearly their own. Some are painfully tidy, others littered with cups, scraps, clothes, establishing a mayhem that is safe to work within. Like guts beneath the skin, these personal spaces belie the inner systems that are not for general consumption. They offer relief from the cringe that comes with the exposure of exhibition and like a bedroom, they are out of bounds without permission.

I hover around each studio, nervous to pry but close enough to observe the other places and other lives evoked by these artists. Blue and red lights shine on a model made from hundreds of handcrafted aluminium blocks, meticulously placed to simulate a topography. Shards of glass have been laboriously constructed into long, labyrinthine corridors. Thousands of glass beads are woven into fragments of fifteenth century buildings. Meticulously applied dots have begun to form dilapidating houses and rusted tools from another age. The worn, slippery inner-soles of children's shoes are cast emotively in plaster - as are the ghostly white walls impressed with the ornate design of flock wallpaper. Chequered shapes skilfully create architectural illusions and wooden disks spiral with coloured lines.

Although these artists work separately, similar sensibilities have begun to surface. Each artist invests long periods of time in one piece, and repetitive processes are present in all works, which are constructed in facsimiles, patterns or sets. The artists are temporary citizens of a small city where micro cultures will adjust and remould as some leave and others move in. Emphases will shift in response to personal and external influences that move continuously and without hesitation through the studio walls.

The group nature of the studio is a way of pushing through the mire and into the brighter, cleaner world of recognition. But the studio itself will not last and this temporality is its power. The rented spaces have the edge of uncertainty necessary for them to remain short-lived and avoid institutionalism. Although this doesn't deny the centrality of the studio to the artists who work there, it determines that it's of a particular moment in an artist's career.

Grey powder falls gently but surely from the ceiling. Fluorescent light emphasises the grime and consequent sense of underground that is inherent to such studios. It's clear that there's no funding, but collectively these artists have developed a certain strength and identity. They work closely, and with intimate knowledge of each other's routines, lives and moods. They know who takes sugar in tea, who has relationship issues, who smokes, and who's trying to give up. They're aware of the patterns within the studio – who comes in early and who works at night. Relationships in the group are dependent upon these patterns and some artists choose to be peripheral to the 9-5ers by coming in later, others cannot avoid it owing to full-time work

JANE STEWART

Jane Stewart has been Director of the Devonport Regional Gallery since 2003. In 1998 she completed a Bachelor of Fine Arts with Honours at the Tasmanian School of Art, University of Tasmania and followed this with a Postgraduate Diploma in Art Curatorship and Museum Management at the University of Melbourne.

From 2001-2002, Stewart was assistant manager of the City of Melbourne Art and Heritage Collection, working as manager of the Collection in 2002 and 2003. She has exhibited in a variety of group shows including *Cache*, the Letitia Street Studio Exhibition at CAST in 1999 and *Peepshow* at the Plimsoll Gallery, Hobart, in 1998.

In 1997 she received a grant administered by CAST and funded by the Australia Council to curate an exhibition of emerging Tasmanian artists. She has consistently written catalogue essays and reviews since 1997, for galleries such as CAST, Bett Gallery, Rimbun Dahan, Malaysia and the Devonport Regional Gallery. Stewart has also served on several significant Tasmanian-based arts committees.

or children. Although support comes with this closeness, things can get tense. The same people apply for the same grants and residencies so that individual successes can exaggerate other failures. Some personalities grind, and rent is always lagging.

Even at this hour, traffic is a continuous rumble on the highway that is barely a metre from where I stand. Someone screams from the overpass. Running footsteps thud past the window. I walk to the door and travel the stairs bleary eyed, sickened by the darkness in the foyer. Outside, dry leaves scratch the bitumen. In an all night cafe, *Moon Safari* mixes with local radio, haunting the warmth of a vinyl cubicle. It's that time on a Sunday when the hung-over merge with the early risers. Coffee brings alertness and I paw through the still-warm newspaper, collecting myself and grasping my whereabouts.

Jane Stewart was resident at Letitia Street Studios for seven months in 1999.

ARTISTS



JANE BARLOW

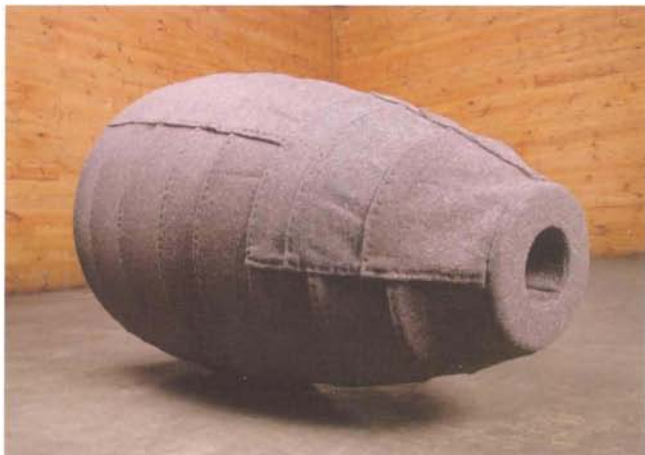
Untitled (detail), 2001
Plaster, flocked wallpaper
Dimensions variable

The Australian World Map, (work in progress) 2005
Bumpons, Yellow Pages maps - local,
northern region 2005 - 2006
Dimensions variable

In 1998 Jane Barlow received a Bachelor of Fine Arts with Honours from the Tasmanian School of Art, University of Tasmania, being listed also on the Dean's Roll of Excellence in 1996. She is currently the curator for the Australian Racing Museum in Melbourne.

Since 1996, Barlow has participated in over fifteen group and solo exhibitions in Tasmania and interstate. Her work in this exhibition combines colourful snippets from Yellow Pages maps - featuring areas in which she has lived - embedded in transparent, rounded bumpons (museum display devices). The work, *The Australian World Map* (2005) is displayed in museum furniture and the reconfiguration of the fragments of text and map details provide an alternative geographic reading as familiar names and places emerge.





BEN BOOTH

Submersible for sheep (rear view), 2004
Wool, formply and brads
83cm x 80cm x 142cm

Submersible for sheep (front view), 2004
Wool, formply and brads
83cm x 80cm x 142cm

Photos: Simon Cuthbert

Ben Booth is a Hobart-based sculptor and he completed a Master of Fine Arts at the Tasmanian School of Art, University of Tasmania in 2004. He has had three solo exhibitions in Hobart and Adelaide and has regularly exhibited in group shows since 1994. In 1997 and 1998 he was an associate designer at the Jam Factory Centre for Contemporary Craft and Design in Adelaide.

Booth has been a board member of Inflight Art, the Hobart contemporary artist-run artspace which presents and supports emerging artists and their works. He has received a significant number of art-related scholarships, grants and commissions and his work has received considerable critical attention.

Booth's works are drawn from the devices that humans use to adapt themselves to their environment. His interests range from fruitless prototypes that are never made in production to his own bafflement with a recently gifted, mobile telecommunications thingumabob.

Booth is represented by the Salamanca Collection in Hobart.





MATT CALVERT

Manekiniko, 2002
Mixed media
Dimensions variable

Still from *Toyohiragawa*, 2003
DVD
3 minute loop

Sculptor Matt Calvert graduated from the Tasmanian School of Art, University of Tasmania, with a Bachelor of Fine Arts with Honours in 1993. He received a Samstag International Scholarship which enabled him to complete a Masters degree at Goldsmiths College, University of London the following year. He has also been awarded a significant number of other major grants and awards.

Calvert has undertaken several overseas residencies at centres as diverse as Melbourne, Malaysia, France and Japan and has participated in over two dozen group and solo shows, in Tasmania as well as nationally and internationally. His work is represented in major public collections in Australia and abroad.

Calvert's work is largely concerned with the reclaiming and recovery of industrial materials, specifically glass, and the recontextualising of the material by imposing on it a methodical order and form. His work in this exhibition, *Toyohiragawa* (2003) is an experimental video work made from material shot over recent years.

Matt Calvert is represented by Criterion Gallery, Hobart; Sullivan and Strumpf Gallery, Sydney; and Dianne-Tanzer Gallery, Melbourne.





STEVEN CARSON

Button Paintings (installation view), 2003
Mixed media
Dimensions variable

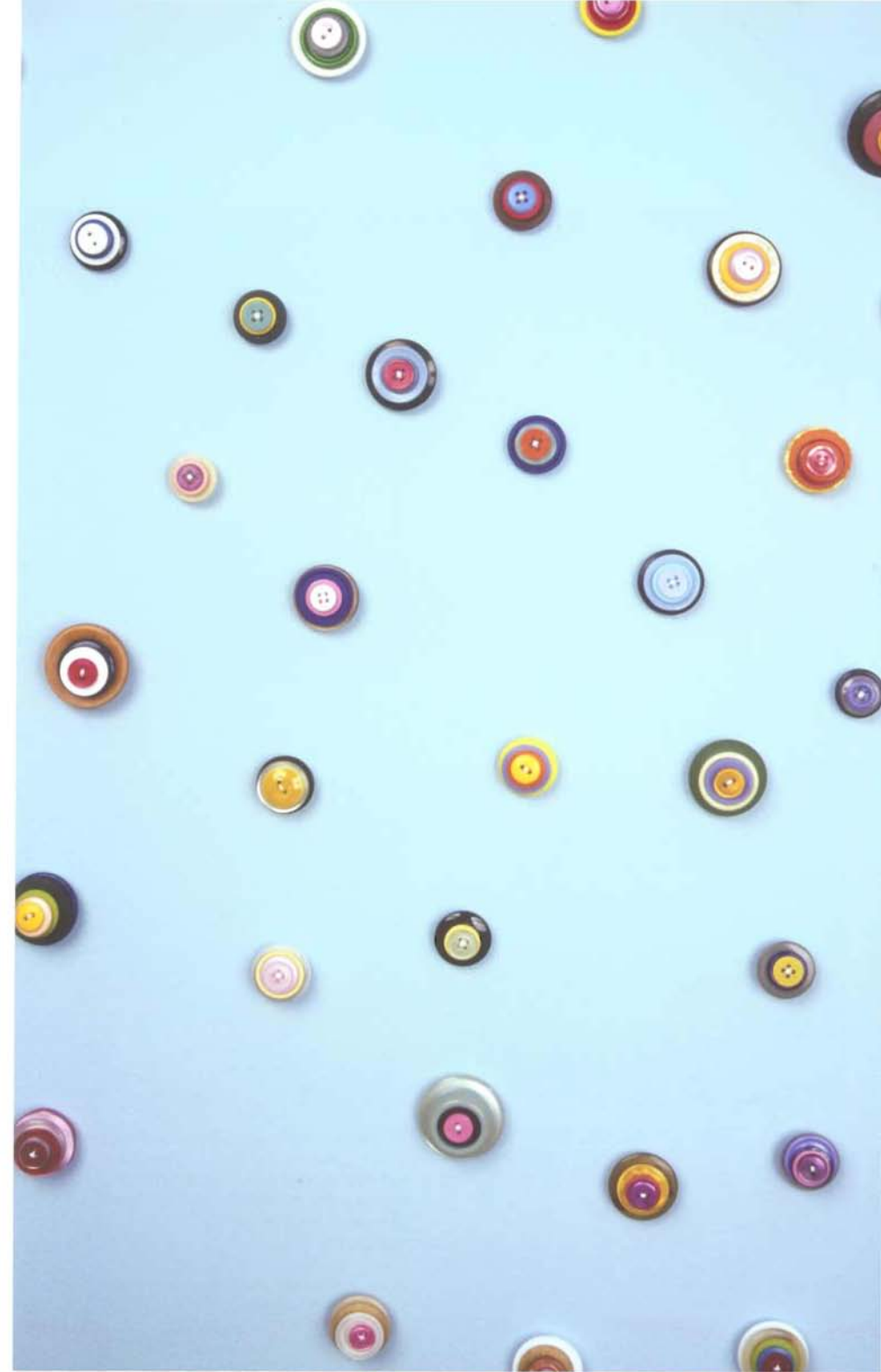
Button Paintings (Detail), 2003
Mixed media
Dimensions variable

Since 2000, Steven Carson has been studio head of sculpture and installation at the South Australian School of Art, University of South Australia. He holds a Masters degree in Visual Arts from the Queensland College of Art, Griffith University, Brisbane.

Carson has had numerous solo exhibitions Australia-wide and has participated in many major group shows. This year he was awarded the Helpmann Academy Artist-in-Residence appointment to the Sanskriti Kendra in New Delhi, India,

Carson's 'Button Paintings' are deceptively simple works featuring decoratively painted buttons, in various sizes, attached to a plain, subtly coloured background. He states 'In order to find a way to create images referring to, yet distinct from, traditional approaches to painting and drawing... I have explored possibilities of image-making from the perspective of an object-maker. I never learned to paint.'

Steven Carson is represented by Darline Tarzot Gallery, Melbourne.





CELESTE CHANDLER

Untitled 5 (render me series), 2004
Oil on linen
60.5cm x 56.5cm

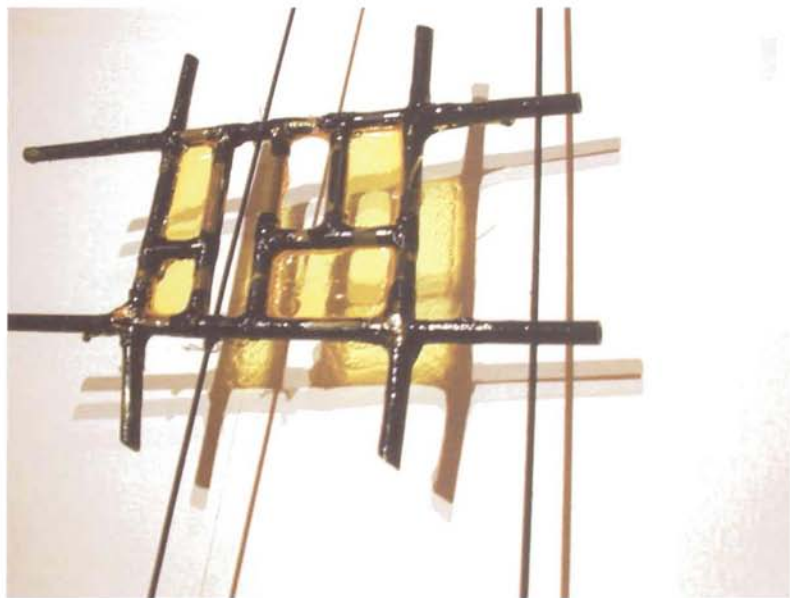
Working Drawing 9, 2005
Charcoal and pastel on paper
71cm x 77cm

Celeste Chandler is now a Melbourne-based artist working in painting and drawing. She holds a Master of Fine Arts from the Tasmanian School of Art, University of Tasmania and has participated in some fifteen group and solo exhibitions across Australia since 1997. She has won several major awards, including two international Elizabeth Greenshields Foundation Scholarships (Canada) and the Marten Bequest Travelling Scholarship in 2003.

Chandler's work to date mainly consists of large scale (larger than life size) paintings of the naked female body where the subject of the work is autobiographical, exposed and singular. Prior to painting, the working process involves scale drawings of the images and recently these drawings have begun to interest her more as works in their own right.

Celeste Chandler is represented by Heiser Gallery, Brisbane and Michael Reid Gallery, Sydney.





SHELLEY CHICK

Love or Confusion (detail), 2003
Used condom wrappers, mixed media
Dimensions variable

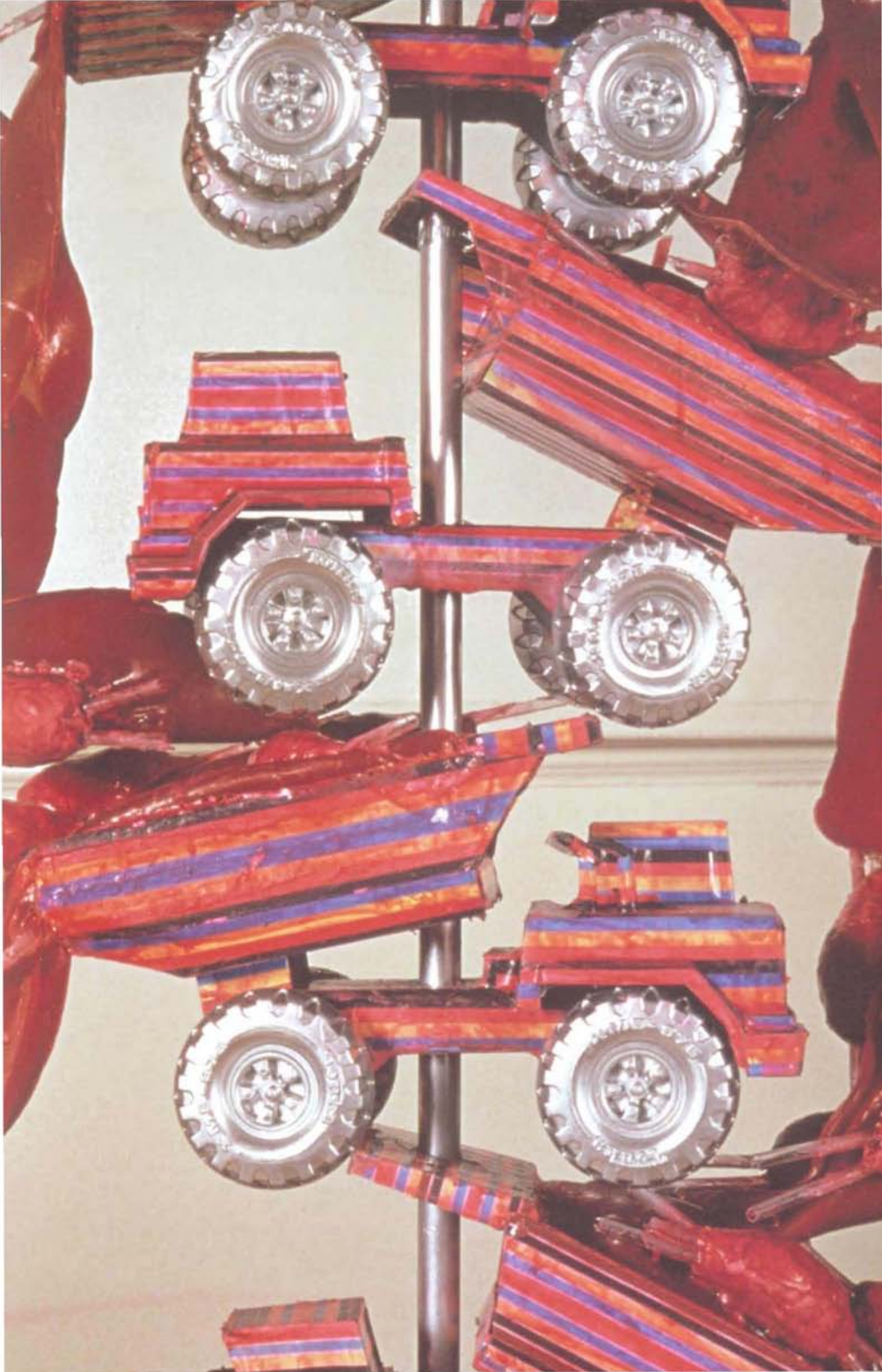
Image by Sally Rees

*A Rigid Tipper Discharges its Load of
Slag* (detail), 2000
Tonka Trucks, latex, glass, mixed media
Dimensions variable

Image by John Farrow

Shelley Chick completed a Master of Fine Arts at the Tasmanian School of Art, University of Tasmania in 1998. She is currently based in Brisbane.

Chick has maintained a consistent exhibitions record in Tasmania and has received several awards. Her challenging sculptural practice has been informed by her interest in pop cultural phenomena such as Japanese anime and manga, as well as horror films and cyberworlds. More recently, Chick has refocused her attention on the validity of sculptural practice in a post-Chickenfeed world and she now finds herself worrying about the place of the aesthetic object in a world of mass produced clutter.





SIMON CUTHBERT

Untitled 2004
Type C prints
3 parts each 33cm x 33cm

Simon Cuthbert is a photographic artist who holds a Bachelor of Fine Arts with Honours from the Tasmanian School of Art, University of Tasmania, among other academic qualifications. He has had over a dozen solo shows since 1994 and many of these have been travelling exhibitions initiated interstate. Since 1986 his work has featured in some sixty group exhibitions. Cuthbert's work is held in many major collections Australia-wide.

He has received an impressive array of awards, prizes, residencies, grants and commissions, notably the 2005 Ten Days on the Island Art Prize and the Gold Coast Prometheus Art Award. He has wide curatorial experience, with a particular interest in exploring contemporary/post-modern photographic practice.

Cuthbert's photography addresses a wide range of subject matter sourced from regular travel within Australia and abroad. The work in this exhibition continues his interest in drawing out the narrative possibility that exists already in built environments.

Simon Cuthbert is represented by Despard Gallery in Hobart.





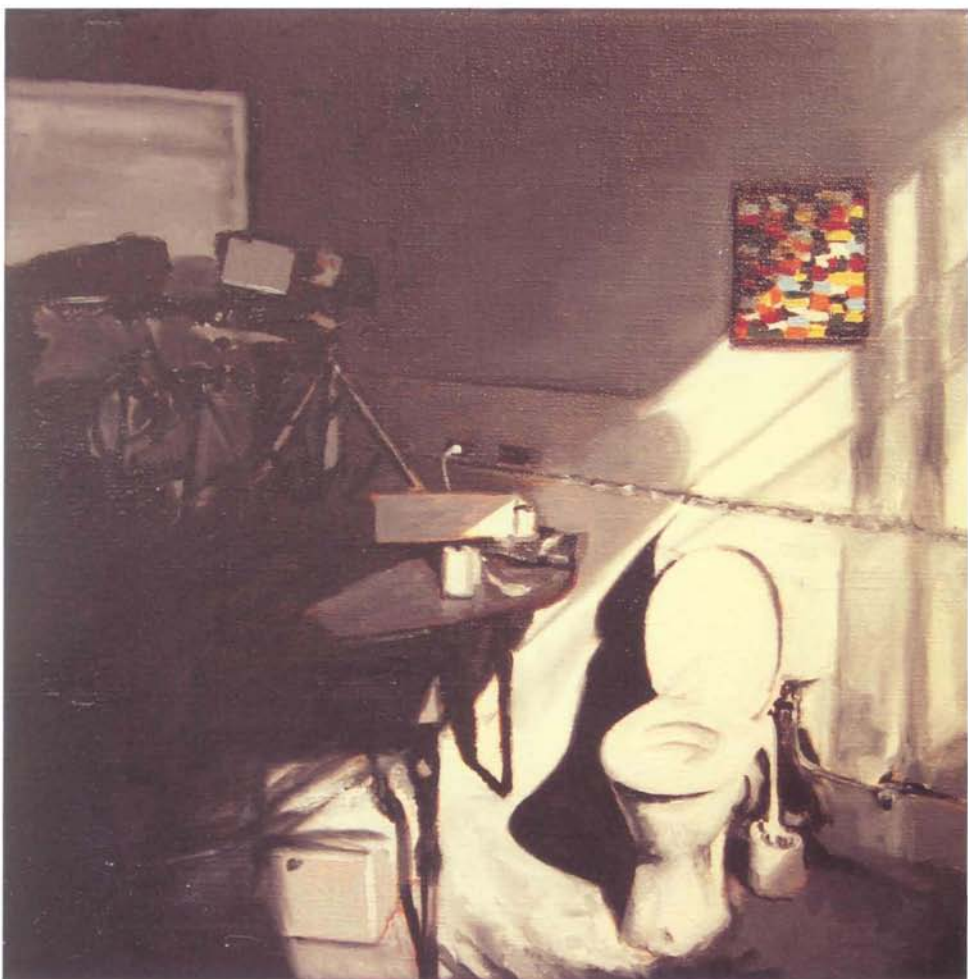
AMANDA DAVIES

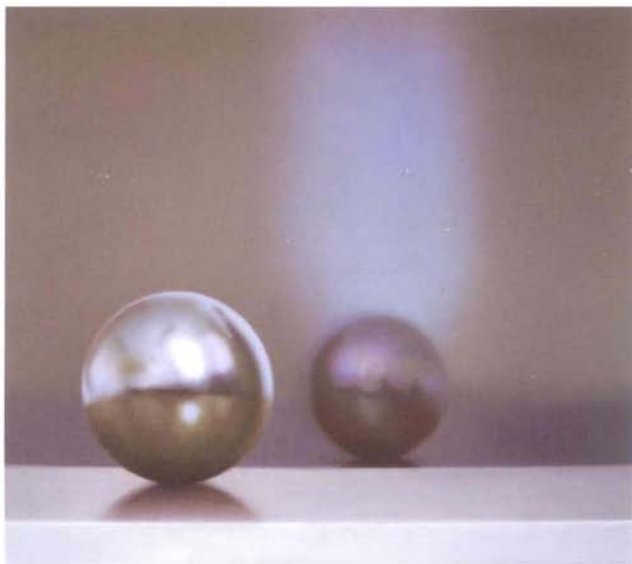
*Interior Number 0233: Wastell's
landscape* 2005
Oil on linen
36cm x 36cm

*Interior Number 436 - Haddon &
Songsong*, 2005
Oil on linen
41cm x 41cm

In 2003, Amanda Davies graduated from the Tasmanian School of Art, University of Tasmania with a Bachelor of Fine Arts with Honours. She has participated in twenty group exhibitions since 1998 and has had four solo shows. She has received a range of significant awards, being included on the University Dean's Roll of Honour for academic excellence in 2000 and 2001.

In her paintings, Davies is inspired by interiors and the possibility of reinterpreting them through her depictions. She utilises photographs and photocopies 'as tools to edit and develop compositions for paintings'. Davies aims to 'further explore the transformation of interiors, from the natural to the divine and vice versa, through deliberate and accidental mark-making in paint'.





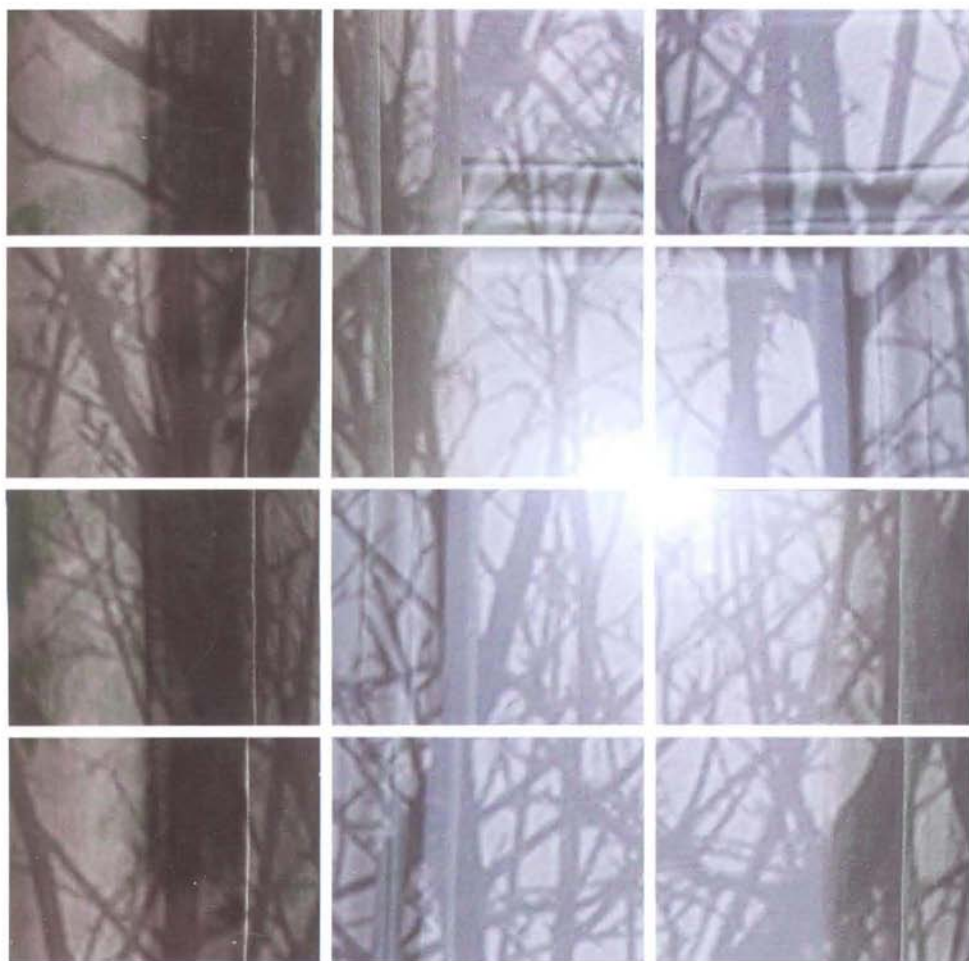
ANDREW DEWHURST

Still Life Two, 2005
Oil on linen
36cm x 41cm

Untitled (Paris series), 2005
Mixed media on paper
12 panels, each 21cm x 29.7cm

Andrew Dewhurst completed a Master of Fine Arts at the Tasmanian School of Art, University of Tasmania in 2003 and taught for three years in the Painting and E-media studios at the same institution. His art practice crosses the boundaries of several media. His *Untitled (Paris series)*, 2005 consists of twelve panels in mixed media on paper presented in grid form. The work is an evocative depiction of light, shadows and tree forms in a limited, blue-grey toned palette, each panel subtly different from the next.

Dewhurst has previously participated in fifteen exhibitions in Hobart and interstate where he is currently based. He has been awarded an international Elizabeth Greenshields Foundation Scholarship (Canada, 2001) and was resident at the Cité Internationale des Arts, Paris, in 2004 as well as winning the University Medal for academic excellence in 2000 and an Australian Postgraduate award in 2001.





Gerrard Dixon is a Hobart-based photographer whose multi-media work encompasses photography, graphic design and painting. He completed a Master of Fine Arts Studies, specialising in photography, at the Tasmanian School of Art, University of Tasmania in 1997 and went on to undertake a Diploma of Graphic Design and Multi-media at TAFE Tasmania.

GERRARD DIXON

Convict Badge 2, 2005
Type C print (objectograph)
60cm x 40cm

Convict Badge 1, 2005
Type C print (objectograph)
60cm x 40cm

He is currently employed as the technical officer in the Photography studio at the Tasmanian School of Art. Dixon has won a number of awards, participated in three solo exhibitions and has exhibited regularly since 1992.

In recent years, Dixon's practice has focussed on the photographic examination of found objects. These objects replace the agency of 'transparent film' in the photographic process. His 'objectographs' reveal photographic images which have the appearance of and operate as pentimenti - the phenomena of dormant images hidden within the object.

PERTH
H.M. PRISON
PORT ARTHUR
TASMANIA
CONNECT NO 9



NEIL HADDON

Support – Running Scared, 2005
Household acrylic paint and paint stripper
34cm x 15cm

Reconstituted No. 1 (Running Scared), 2005
High gloss household enamel paint on
aluminium
120cm x 110cm

Photos: Jefford Walker

Neil Haddon is a painter who completed a Master of Fine Arts at the Tasmanian School of Art, University of Tasmania in 2002. He has been a part-time lecturer and tutor in Painting there since 1999. Born in Britain, he spent seven years living and painting in Spain before emigrating to Australia.

He has held over a dozen solo exhibitions in Hobart, Melbourne and Barcelona and has participated in more than forty group shows locally, nationally and internationally since 1990. He has participated in a very wide range of collaborations, commissions and professional associations and his work is held in important public collections.

In this exhibition Haddon's painting is accompanied by a series of 'support works' which he describes as 'ex-paintings'. 'Paintings that didn't make the grade. Paintings that have been stripped from their support (or substrata)'.

Neil Haddon is represented by Dianne Tanzer Gallery, Melbourne and Criterion Gallery in Hobart.





ANTHONY JOHNSON

Re-enact, 2005
Type C print
30cm x 40cm

Appeal, 2005
Still from video
DVD with installation
21.10 min

After some years living in Hobart, where he completed a Bachelor of Fine Arts with Honours at the Tasmanian School of Art, University of Tasmania and participated in numerous exhibitions and art-related projects, sculptor and installation artist Anthony Johnson is currently based in Sydney. Johnson has received a number of major awards in the past decade, and in 2004 he received a New Work grant from the Australia Council.

Johnson has had several solo shows and has participated in approximately a dozen Hobart and Sydney group exhibitions, including *Group Material* at the Tasmanian Museum and Art Gallery in 2004.

His practice has focused on what he calls the 'non-place', such as warehouses and construction sites, as a site of transience. He has created object-based sculptures and photographs reflecting the equipment and detritus from these 'non-places', rendering them ambiguous by constructing them from incongruous materials.





EMILY JONES

Stasis (installation view), 2005
Cement
Dimensions variable

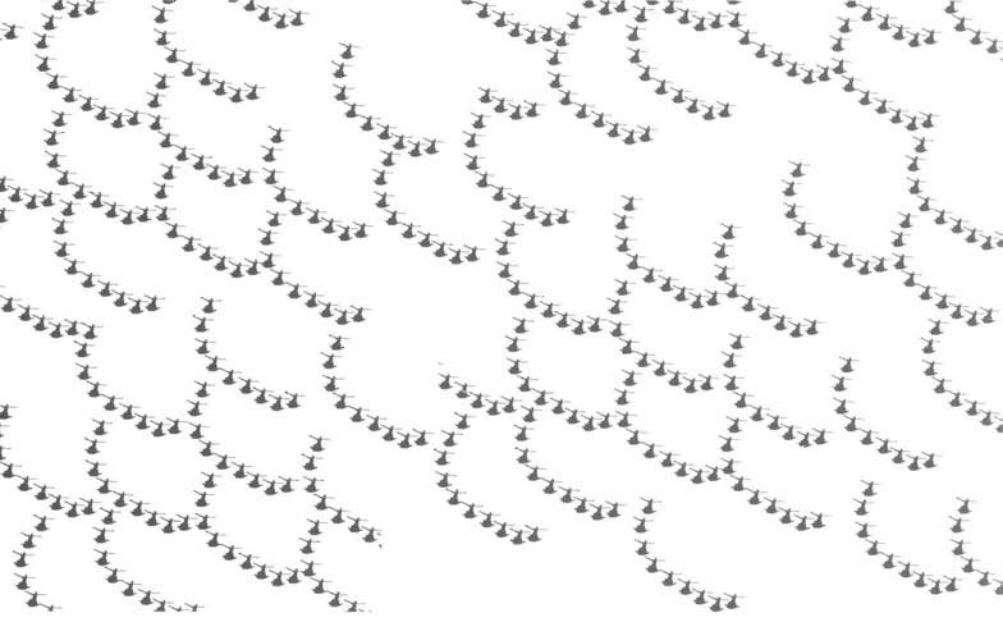
dugout (work in progress), 2005
Cement, wire, pebbles and pigment
Dimensions variable

Sculptor and installation artist Emily Jones completed a Bachelor of Fine Arts at the Tasmanian School of Art, University of Tasmania in 1998 and a Graduate Diploma of Museum Studies at Deakin University in Melbourne in 2004.

She has worked for a number of important galleries since 2001 and currently divides her working time between curatorship of the Cunningham Dax Collection, in Parkville, Melbourne and duties as assistant project manager of the Art and Heritage Collection of the City of Melbourne.

Jones has exhibited regularly, in Sydney, Melbourne and Hobart since 1999, continuing her interest in extending a medium beyond its normal function. In particular, she has explored the transformation of concrete, which is ordinarily used for its characteristic strength, into something that is ephemeral, light and fragile in nature. The current series of works are more concerned with surface than weight. Jones builds up textured and slightly contoured surfaces, displayed horizontally, which are ambiguously read as walls/landscapes.





MEGAN KEATING

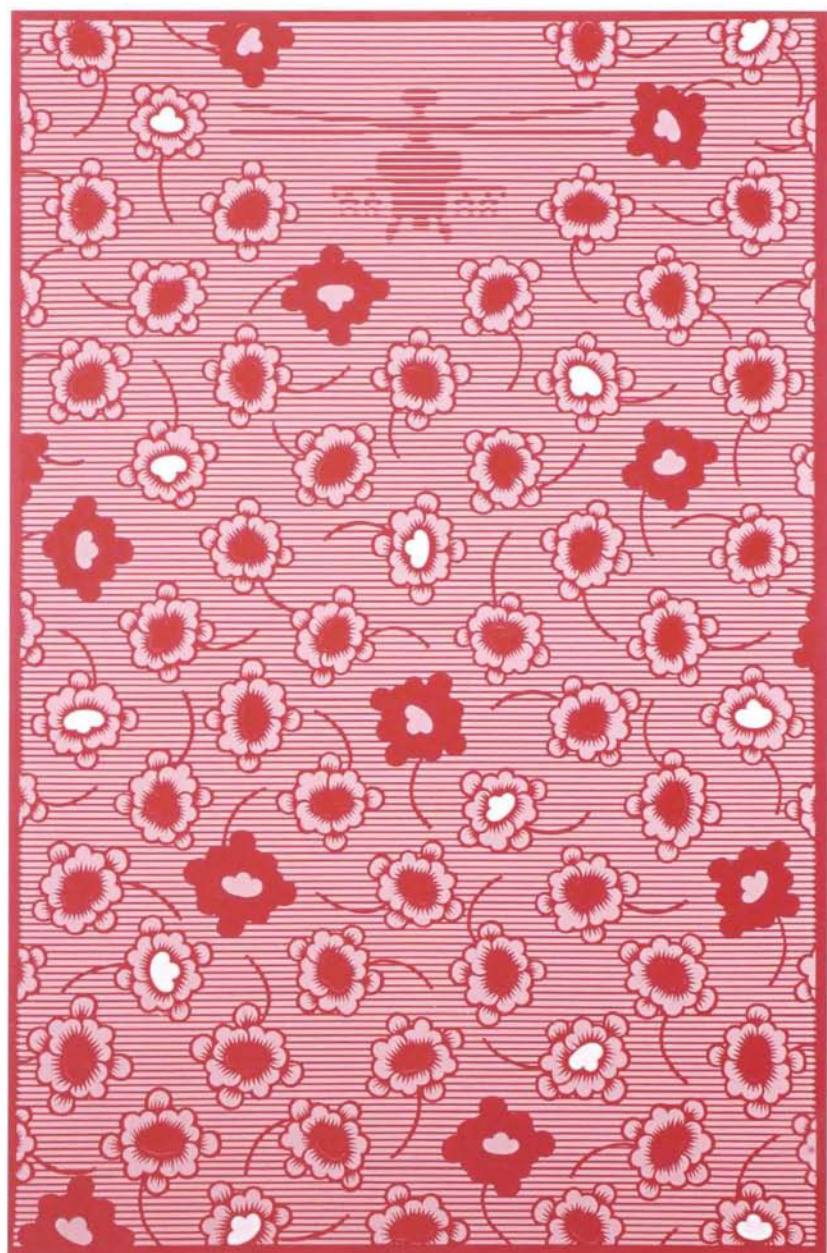
Flight path (installation view, detail), 2005
Paper and adhesive
Dimensions variable

Fall from grace, 2005
Paper and adhesive
110cm x 73cm

Megan Keating is a Hobart-based artist who gained a PhD at the Tasmanian School of Art, University of Tasmania in 2003. She has held almost twenty solo exhibitions since 1997 and has participated in over fifty group shows since 1995 as well as receiving numerous awards and commissions, including the Hutchins Works on Paper Art Prize, 2004; an Asialink Residency (Beijing), 2000; and an Australia Council Overseas Residency (Tokyo) in 2003.

Her work often incorporates military iconography and uses the traditional technique of the paper-cut. She explains, 'The use of military motifs ... alludes to current world tensions. [But this work is about] people's acceptance, detachment and displacement of such issues fuelled by the media and its methods of reportage. By re-interpreting iconic events such as battle scenes ... through stylised ornamentation an anxiety or dislocation is created ... The highly decorative environments become abstractions of land, sea or sky, as are the military protagonists, who are devoid of personal narrative and individual identity'.

Megan Keating is represented by Criterion Gallery in Hobart and Gow Langford, Auckland, NZ.





COLIN LANGRIDGE

Things For Looking At Other Things, 2004
Wood, steel, fibreglass and paint
40cm x 40cm x 50cm

Final Cause, 2005
Celery top pine, fibreglass, paint, wood,
oil, steel
180cm x 60cm x 100 cm

Colin Langridge is a PhD candidate at the Tasmanian School of Art, University of Tasmania. He has taken part in almost thirty group shows since 1991 and has had several solo exhibitions including, most recently, *Snug* at Inflight, Hobart.

He has received numerous awards and commissions, including the McCulloch Studio Residency at the Cité Internationale des Arts, Paris and a Goddard Sapin-Jaloustre Scholarship in 2003.

His large-scale sculptural works in wood and other materials such as fibreglass, are painstakingly crafted but remain completely non-utilitarian while resembling functional items. Langridge explains, 'We expect that things have come into being for a reason, that they are the means to an end and we believe we can rationally deduce what a thing is by knowing what it is for. [This] teleological attitude encourages in us a manipulative relationship with things. My artwork may disrupt this determined attitude through its indeterminacy and thus cause a momentary hiccup in the way things usually are'.



LARISSA LINNELL

A haunted place for an exhibition
(detail), 2003
Conte on paper
275cm x 220 cm

Larissa Linnell received a Bachelor of Fine Arts with Honours, from Melbourne's RMIT University, in 1995. She went on to study English and Cultural Studies at the University of Tasmania in 1997, followed by a major in E-media at the Tasmanian School of Art. In 2005 she commenced a Masters degree from the Spatial Information Architecture Laboratory at RMIT.

Linnell has held seven solo exhibitions since 1998 and has participated in numerous group shows since 1997. She has had six important residencies since 2004, in venues as varied as Maria Island, Darwin and Nagasawa, Japan and has received numerous grants and awards. In 2002 she was artist-in-residence at the Tower Studio, Melbourne University.

Linnell works collaboratively with sound designers, developing processes to translate sonic material into visual forms. Her current projects explore dialogues between drawing, sculpture, sound and vibration. Through sound and visual installation Linnell represents the influence of sound in a chosen site.

Linnell's work is held in major public and private collections in Australia and overseas.





ANNE MORRISON

Habitat II, 2004
Oil on canvas
119cm x 102.5cm

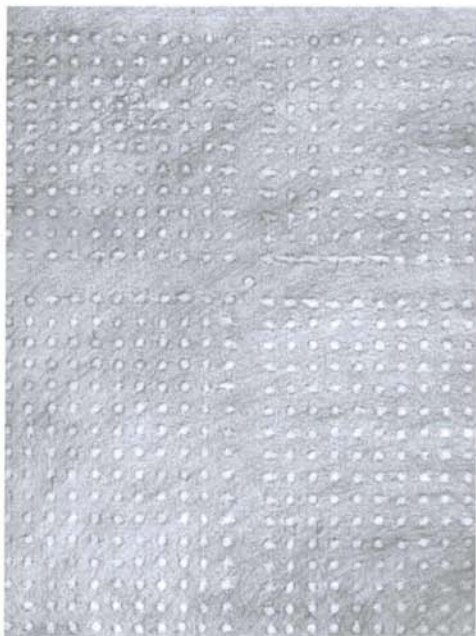
*A transitory grove, weightless almost
liquid*, 2005
Oil on canvas
153cm x 122cm

Painter Anne Morrison graduated with a Bachelor of Fine Arts degree, with Honours, from the Glasgow School of Art in 1988. She relocated to London to undertake a Master of Fine Arts at the Royal College of Art, graduating in 1990 and then to Australia where she completed a studio-based PhD at the Tasmanian School of Art, University of Tasmania in 1999.

Since 1989, Morrison has had eleven solo exhibitions in Australia and the United Kingdom. She has participated in dozens of group and curated exhibitions nationally and internationally since 1990. Her work is held in numerous major collections in Australia, Asia and across Britain. She has been the recipient of many art awards, grants and commissions including a Rimban Dahan twelve-month Malaysian Arts Residency and a Scottish Arts Council Australian Residency at the Canberra School of Art and the Tasmanian School of Art.

Anne Morrison is represented by Despard Gallery, Hobart and Takau Gallery, Kuala Lumpur, Jakarta and Singapore.





ROSEMARY O'ROURKE

Sin Filter 2 (detail), 2005
Pencil on paper
Dimensions variable

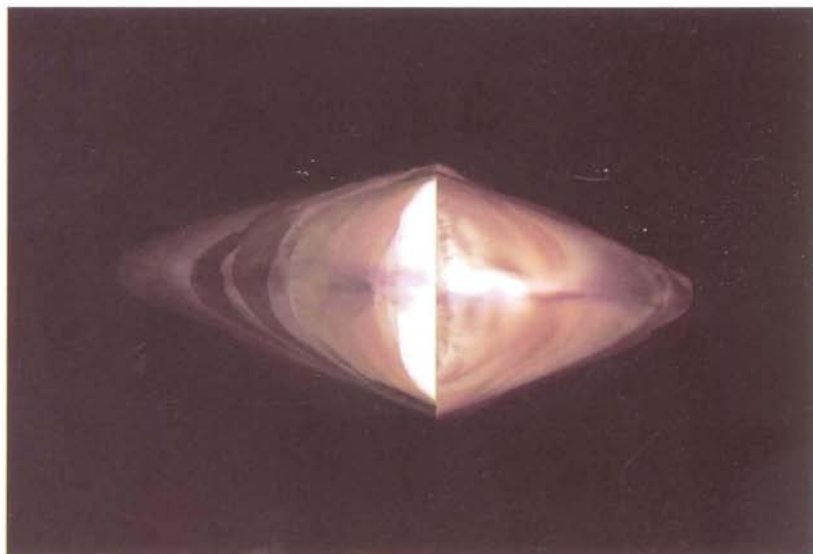
Sin Filter 1, 2005
Embossed tracing paper
Dimensions variable

Rosemary O'Rourke is a Hobart-based textile artist. She is currently undertaking a Master of Fine Arts at the Tasmanian School of Art, University of Tasmania where she completed a Bachelor of Fine Arts with Honours in 1996.

O'Rourke has had three solo exhibitions in Tasmania and Victoria since 2001 and has taken part in numerous major group exhibitions, nationally and internationally, since 1995. She has received numerous awards and grants, including a Goddard Sapin-Jaloustre Scholarship and a Rosamund McCulloch Studio Residency to facilitate extended research in Paris. During 2005, she has undertaken an Australia Council Residency at the British School of Rome, in Italy.

O'Rourke is known for her delicate textile works that often feature diaphanous, pristine white fabric painstakingly sewn into miniature devotional objects.

Her work is held in public and private collections in Tasmania and interstate.



KIM PORTLOCK

Newborn, 2005

Handpainted, used chemistry on
photographic paper
158cm x 61cm

Human, 2005

Handpainted, used chemistry on
photographic paper
158cm x 61cm

Kim Portlock is currently undertaking a Master of Fine Arts at the Tasmanian School of Art, University of Tasmania. She completed a Bachelor of Fine Art and Graduate Diploma in Fine Art at the Northern Territory University, Darwin.

Portlock has participated in numerous group and solo exhibitions since 1995 and has curated several exhibitions in Hobart and Darwin. Since 1995, she has received six major awards, including, in 2004, an Asialink Visual Arts Residency to Indonesia.

Of her art-making Portlock explains, 'These works explore images of the body and its potential as a site for the processes of change, mutation and transformation. Ambiguous, enigmatic and atmospheric, they are forms that are constantly in process, fluent and creative, opening out into further possibilities.'





SALLY REES

Lunettes de Yaourt (from the *Paris Camouflage* series), 2004
Digital photograph
180cm x 132cm

Stills from *The Pilgrims* (work in progress), 2004 - 05
Digitised Super-8 film, hand processed in Lourdes water

In 1996, Sally Rees completed a Bachelor of Fine Arts with Honours at the Tasmanian School of Art, University of Tasmania. She recently submitted her thesis for a Master of Fine Arts at the same institution. Rees has exhibited both nationally and overseas and has undertaken numerous collaborations. In 2004 Rees was awarded a 4 month residency at the Rosamund McCulloch Studio, Cité Internationale des Arts, Paris.

The work in this exhibition, *The Pilgrims*, is the product of a collaboration with Canadian filmmaker Toni-Lynn Frederick, a fellow lapsed Catholic. 'Shot and recorded entirely in Lourdes, France, it documents our questioning of our past and current faiths and of each other. The super-8 film (the work also consists of video material) was hand-processed in the darkroom back in Paris, in water collected from the spigots at the Lourdes grotto, credited with many miracles.

'Our miracle was the water turning our black-and-white film a glorious shade of blue - not unlike that of the Virgin Mary's robe'.





TROY RUFFELS

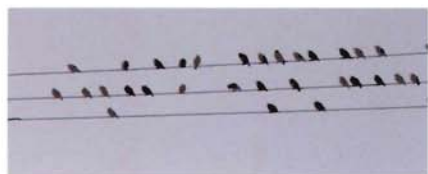
Songlines, 2005
Photo anodised aluminium plates
each 15cm x 37.5cm

Troy Ruffels is a 2002 PhD graduate of the Tasmanian School of Art, University of Tasmania, having completed his Bachelor of Fine Arts with Honours at the same institution in 1996. In 2001 he completed a Postgraduate Diploma at the Glasgow School of Art after being awarded an Anne and Gordon Samstag International Visual Arts Scholarship.

Ruffels most recent exhibition was *Mirrored Worlds*, at Bett Gallery, North Hobart in 2005, an exhibition of paintings of the reflected world. Other solo shows have been held in Hobart, Devonport, Kuala Lumpur and Madrid.

His work has also been included in numerous Australian and internationally curated group surveys, including the prestigious *Primavera* exhibition at the Museum of Contemporary Art, Sydney, the fifth, sixth and seventh New York Digital Salons at the Visual Art Museum, New York and travelling to major venues in Spain, Portugal and Italy. He has received over a dozen grants, awards and commissions, including residencies to Malaysia and Spain.

Troy Ruffels is represented by Bett Gallery, Hobart, Esa Jaske Gallery in Sydney and Teksu Gallery, Kuala Lumpur.





MICHAEL SCHLITZ

Blind Runner, 2005
Woodcut on kozo
67cm x 67cm

Sins of the world 1993-2005 (detail), 2005
Stuffed lamb and clock
Dimensions variable

Michael Schlitz completed a Bachelor of Creative Arts at the University of Southern Queensland in 1991. From the Tasmanian School of Art, University of Tasmania he was awarded a Bachelor of Fine Arts with Honours in 1996 and a Master of Fine Arts in 2000. He has received numerous public project grants from the Australia Council and Arts Tasmania, including a Heritage Residency at Highfield House in 1998 and he was supported through Asialink to study woodblock printmaking in Japan in 2001.

He is a traveller who moves often, between his home in Tasmania and elsewhere. Through this nomadic existence, Schlitz explores the world, and his artwork is made in response to his emotive engagement with the places and stories he collects. He has exhibited regularly in Tasmania and elsewhere since 1991.

Michael Schlitz is represented by Bett Gallery, Hobart





ROD STENNARD

Fourth, 2003
Acrylic on paper
92cm x 141cm

Third, 2003
Graphite on paper
50cm x 50cm

Sydney-based Rod Stennard graduated with his Bachelor of Fine Art, in painting, from the Victorian College of the Arts in 1992, having commenced BFA studies at the Tasmanian School of Art, University of Tasmania. Since 1998 he has had six solo exhibitions, including shows at the Tin Sheds Gallery at Sydney University, shows in Melbourne, in New Delhi, India and at CAST, Hobart.

Stennard has received grants from the Australia Council and Arts Tasmania. His work has been included in ten group exhibitions in Sydney, Melbourne and Hobart, notably *Between Phenomena* at the Plimsoll Gallery, Hobart in 2001 and *Cartographs* at the Glen Eira Arts Complex, Melbourne in 1999.

In 1997, Stennard was awarded the Hutchins Art Prize for works on paper and his work is widely collected privately. He has won numerous other prizes and awards including a four-month Asialink Residency at the Sanskriti Kendra Complex in New Delhi in 2000.

Rod Stennard is represented by Smyrnios Gallery, Melbourne.





JOHN VELLA

Productlines, 2002
(Installation view, Academy Gallery,
Launceston)
Cardboard
Dimensions variable

Studio Wall (works not in public
or private collections), 1999-2005
Mixed media
Dimensions variable

John Vella has worked in a variety of media, including video, photography and installation. He is currently the Acting Head of the Sculpture Department at the Tasmanian School of Art, University of Tasmania where he completed his Master of Fine Arts in painting in 2000. Exhibiting nationally since 1993, he has been included in a range of major group shows and undertaken several innovative collaborations with other artists and major corporations. He has won numerous grants and awards and is represented in major public, private and corporate collections.

Vella characterises his installation work for this exhibition as 'an oxymoronic lament and celebration of being able to engage with works that have not, as yet, been or never will be acquired.'

John Vella is represented by Criterion Gallery, Hobart.





RICHARD WASTELL

Last night I dreamt an island gentle, 2004
Acrylic, oil and marble dust on canvas
4 panels, 120cm x 360cm

Silver Wattles 3, 2003
Oil on canvas
4 panels, 90cm x 280cm

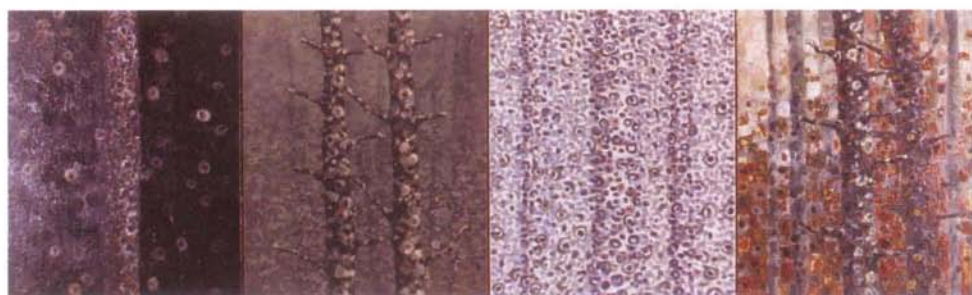
Courtesy of Peter and Margaret Stackhouse

Richard Wastell completed a Bachelor of Fine Arts with Honours at the Tasmanian School of Art, University of Tasmania in 1996. Since then he has had six solo exhibitions in Hobart, Devonport and Sydney and has been featured in almost twenty group exhibitions since 1997, notably *Artists' artist* at Axia Modern Art in Melbourne this year. In 1997 he received an Arts Tasmania Residency to Lake St Clair.

Noted for his determination to live by his painting, over time, Wastell's intimately observed paintings have increasingly encapsulated complex responses to the Tasmanian landscape and have continuously followed his explorative focus and his resolute engagement in the techniques of painting.

Wastell's work is held in major public and private collections in Tasmania and interstate.

Richard Wastell is represented by Bett Gallery in Hobart.





KIT WISE

Lando's City (Radius), 2002
Mixed media
Dimensions Variable

Still from *Roarers*, 2005
Digital animation
3'36"

Kit Wise is currently Honours Course Co-ordinator and Visual Arts and Drawing Studio Co-ordinator at Monash University, Melbourne. He completed a Master of Arts from the Royal College of Art, London, in 1999 and a BFA with Honours from the Ruskin School of Drawing and Fine Art at Oxford University in 1997. He has won many academic prizes and awards including a sojourn at the Cité Internationale des Arts in Paris and scholarships to the British School at Rome in 1999 and 2004. Wise has participated in eight solo exhibitions in Hobart, Melbourne and Rome and has taken part in twenty curated exhibitions.

In Wise's digital animation, *Roarers*, a video pan of a suburban Melbourne footpath littered with domestic detritus on a hard-rubbish collection day, combines with text from the opening scene of Shakespeare's *The Tempest*, where the shipwrecked characters also find themselves discarded - like the flotsam and jetsam of other, greater and unknown forces.



LIST OF WORKS

JANE BARLOW

Untitled (work in progress), 2005
Bumpons, Yellow Pages maps – local,
northern region 2005-2006
Variable dimensions

BEN BOOTH

Submersible for sheep, 2004
Wool, formply and brads
83cm x 80cm x 142cm

MATT CALVERT

Toyohiragawa, 2003
DVD
3 minute loop

STEVEN CARSON

I never learned to paint, 2005
Mixed media
Dimensions variable

CELESTE CHANDLER

Working Drawing 9, 2005
Charcoal and pastel on paper
71cm x 77cm

Working Drawing 10, 2005

Charcoal and pastel on paper
71cm x 77cm

SHELLEY CHICK

Untitled, 2005
Mixed media
12cm x 10cm x 8cm

SIMON CUTHBERT

Untitled, 2004
Type C prints
3 parts each 33cm x 33cm

AMANDA DAVIES

Interior Number 436 - Haddon & Songsong, 2005
Oil on linen
41cm x 41cm

ANDREW DEWHURST

Untitled (Paris series), 2005
Mixed media on paper
12 panels, each 21cm x 29.7cm

GERRARD DIXON

Convict 1, 2005
Type C print (objectograph)
100cm x 50 cm

KATHRYN FALUDI BALL

Getting to know you, 2005
Mixed media
Dimensions variable

NEIL HADDON

Reconstituted No. 1 (Running Scared), 2005
High gloss household enamel paint on aluminium
120cm x 110cm

Support – Al Fracaso, 2005

Household acrylic paint and paint stripper
29cm x 18cm

Support – Stripped Bare, 2005

Household acrylic paint and paint stripper
34cm x 21cm

Support – Running Scared, 2005

Household acrylic paint and paint stripper
34cm x 15cm

ANTHONY JOHNSON

Appeal, 2005
DVD with installation
Dimensions variable

EMILY JONES

Wall Fragment (work in progress), 2005
Cement, wire, pebbles and pigment
Dimensions variable

MEGAN KEATING

Flight Path, 2005
Paper and adhesive
Dimensions variable

COLIN LANGRIDGE

Final Cause, 2005

Celery top pine, fibreglass, paint, wood oil, steel
180cm x 60cm x 100 cm

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Conte on paper
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ROSEMARY O'ROURKE

Sin Filter 1, 2005

Pencil on paper
Dimensions variable

Sin Filter 2, 2005

Embossed tracing paper
Dimensions variable

KIM PORTLOCK

Human, 2005

Handpainted, used chemistry on photographic paper
158cm x 61cm

Kindred, 2005

Handpainted, used chemistry on photographic paper
158cm x 61cm

Newborn, 2005

Handpainted, used chemistry on photographic paper
158cm x 61 cm

SALLY REES (with Toni-Lynn Frederick)

The Pilgrims (work in progress), 2004 - 2005

Digitised Super8 film, hand processed in
Lourdes water
Dimensions variable

TROY RUFFLES

Songlines, 2005

Photo anodised aluminium
Dimensions variable

MICHAEL SCHLITZ

Sins of the world, 2005

Mixed media
Dimensions variable

ROD STENNARD

Third, 2003

Graphite on paper
48cm x 48cm

Fifth, 2004

Acrylic on paper
105cm x 140 cm

Sixth, 2004

Acrylic on paper
105cm x 140 cm

JOHN VELLA

Studio Wall (works not in public
or private collections), 1999-2005

Mixed media
Dimensions variable

RICHARD WASTELL

Silver Wattles 3, 2003

Oil on Canvas
90cm x 280 cm

KIT WISE

Roarers, 2005

DVD

3'36"

ACKNOWLEDGEMENTS

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